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PHILADELPHIA.

The second annual traveling exhibition of the Fellowship of the Academy, which is to be shown in several cities in the State, will open at Pottstown on Monday. The collection will comprise oils, water-colors and black and white drawings by members of the Fellowship and its associate members. Prominent artists represented are Wm. M. Chase (portrait of a young girl in white), Robert Vonnoh (head of an old woman), Hobart Nichols (beach scene with figures), Martha Walters (portrait study of a baby), and others.

Twenty-eight examples of George Inness are on exhibition at the residence of Mr. George H. Ainslie, No. 1140 Dean St., Brooklyn, through Mar. 23, and are shown also every evening from 8 to 10 P. M.

C. Arnold Slade has had on exhibition at the Art Club a group of his recent canvases, painted in Palestine, Brittany, Venice and elsewhere in Europe. The artist is a pupil of Jean Paul Laurens and of the New York Art Students' League. He also studied at Julian's. His studies in Palestine are simple, direct and accurate, and show the result of sincere and diligent labor. He is a good draughtsman and has fine sense of color. His Brittany landscapes are vigorous in treatment and fresh and clear in color.

The present Academy exhibition is breaking all records in the matter of attendance. There were 24,927 visitors during the first fifteen days of the display, and on Sunday, Feb. 18, 6,712 people were admitted between 1 and 5 P. M., and the doors had to be closed.

Since the last report of sales at the present Academy Exhibition was published, the following canvases have been disposed of: "Sands of Barne-gat," by R. B. Farley; "Swans," by J. J. Filemyer; "Still Life," by Emil Carl-son; "April Blossoms," by E. W. Red-field; "In the Spring," by E. Sparhawk Jones; "Study of a Baby," by H. A. Oberteuffer; "Bronze Turkey," by A. Laessle; "Butterflies," by B. Potter Vonnoh; "Sun Dial," by E. Berge; "Omar Fitzgerald," by F. F. Stone; "Addingham—Winter," by F. Wagner; "Afternoon—Brittany," by A. L. Gaul; "The Tempest," by J. T. Pearson, Jr.; "Portrait of Young Man," by B. D. Kopman.

CHICAGO.

The Canyon pictures, which have been on exhibition in New York, now cover the walls of the new Moulton & Ricketts Gallery, and are attracting deserved attention. In the same galleries are more than 40 paintings of Mexican subjects by Leslie W. Lee, which have already been seen in New York.

The Israels Memorial Exhibition has been transferred from the Toledo Museum to the Reinhardt Galleries. It has been fully described in the *Art News*. Twenty-five oils by Frank Townsend Hutchens, representing recent work in the north of France and Connecticut, will be shown at these galleries, March 15-23.

Carlton T. Chapman has been showing 48 finished oils and sketches at the Marshall Field Galleries.

Marines, painted at Monhegan, Me., last summer by Frederick J. Waugh, are on exhibition at Thurber's, and at the Artists' Guild rooms, paintings by Julius Rolshoven have been on view.

A. L. Kroll was never, at any time, a pupil of Robert Henri, as was erroneously stated last week, in a review of the present Macdowell Club exhibition. Mr. Kroll studied at the National Academy, and under Jean Paul Laurens in Paris. His viewpoint is individual, and his canvases are among the best in the display.

GREENWICH, CONN.

The Greenwich Society of Artists was recently organized in the studio of the sculptor, E. C. Potter. The society purposes to secure a suitable building in the town for their exhibitions, and later for a museum, and may erect a building for itself. E. C. Potter was elected president; Leonard Ochtman, vice-president; Mrs. Fred Gotthold, secretary, and W. B. Tubby, treasurer, and these officers with A. A. Anderson, Theodore Blake, Elmer MacRae and Chas. Ebert, constitute the Council. The members of the new society include the men and women artists living in Greenwich and vicinity, among them Ernest Thompson Seton, George W. Edwards, Joseph H. Hunt, Alden Twachtman, J. C. Green and Thomas Hastings.

WORCESTER, MASS.

Sixteen oils by Frederic Carl Frieseke are on exhibition at the Museum through March 11. The display includes the artist's well known "Yellow Room," "La Toilette," "Japanese Parasol," "Breakfast in the Garden" and "Yellow and Blue."

CLEVELAND.

An exhibition of works by the "Secessionists," opened in the Taylor Gallery on Monday. The display includes a number of local scenes, a portrait and other studies, by Wm. Sommer. Gustave Hugger is represented by seven canvases, Karl Moellman by a number of landscapes and charcoal studies, Henry G. Keller by four oils, and Miss Caroline M. Osborn by studies brought from France and Italy. Other contributors are H. A. Stebner, J. Garramone, Charles Hecht, R. Everhart, Gustav Blass, Allan Earnshaw, O. S. Schmidt, A. J. Perkins, J. Burke, W. Finkelstein, S. Sherman, E. Brubeck and Charles Lewis.

A collection of bronzes by American sculptors, now at the Albright Art Gallery, Buffalo, will come to the Taylor Gallery, Mar. 9.

PITTSBURGH.

An exhibition of 30 oils by W. Elmer Schofield is on at the Carnegie Institute. The work of Mr. Schofield is too well known to need description, and the present exhibition includes many of his most notable works.



PORTRAIT DE DAME,
By S. Krafft (1724-1792).

At the Bonaventure Gallery.

BOSTON.

The Copley Society opened its special exhibition of Paintings of the Spanish School in Copley Hall on Tuesday. Notice will be made next week.

Mrs. H. H. Gallison has presented a landscape, "Golden Haze," by her late husband, to the Museum. Other pictures by Mr. Gallison are now on view at his studio, 2 Copley Hall. Next summer Mrs. Gallison will take these to Europe for exhibition.

The exhibition of the Society of Chicago Etchers, already noticed in the *Art News*, is now on in the Thulin-Murphy Studios, 20 Copley Hall.

Works by Elihu Vedder, recently shown at the Macbeth Gallery, New York, are now on view at the Doll & Richards Gallery to March 6. A new picture by E. C. Tarbell, "My Children in the Woods," painted last summer has been presented to the Museum by Mrs. Scott Fitz and now hangs there, and at the Museum there is also an exhibition of the etchings of Meryon, three Rembrandt impressions, and twelve fine large Piranesis.

The latest work of Paul Dougherty is shown at the Vose Gallery, No. 320 Boylston St.

BOOK REVIEWS.

The Life and Works of Winslow Homer, with illustrations, by William Howe Downes, Boston and New York. Houghton, Mifflin Co., \$6 net.

This biography of the American landscape, coast and marine painter, so recently passed, by the accomplished art critic of the Boston "Transcript," Mr. William Howe Downes, although prepared at almost too near a distance perhaps, to the painter's death, does not apparently suffer, as do most biographies of the kind, from lack of perspective. Mr. Downes acknowledged his indebtedness to many art collectors, writers and artists who knew Homer well, for aid in the preparation of the story of his life, and from the mass of detail furnished him by these, and from his own store of information, derived from long, intimate and personal acquaintance with the man, has told a moving and truthful story of his life and work. He seems to have performed his "labor of love" with rare discrimination and good taste, with the result that his narrative is a fascinating one, even to those who are not, in a sense, art lovers. Mr. Downes well says that "the life of Winslow Homer, as revealed in his works, is a study worthy of the serious attention of the historian and the critic. I bring to this labor of love at least one valid qualification, that is to say, a life-long interest in and enthusiastic admiration for his works." Mr. Downes further, in the following paragraph, well emphasizes the character and position of Homer in American art.

"Winslow Homer is an important figure

in the annals of American art, and the period in which he lived and wrought, the last half of the nineteenth century, produced no American painter so thoroughly national in style and character. He was the most original American painter of that time, and at the same time the most representative. His art was intensely personal and intensely American. These two pre-eminent qualities are his chief titles to fame."

Mr. Downes not only gives an interesting story of the early eventful, and later more placid and almost hermit life, of the artist, but culls from the multitude of articles and criticisms of his work, even by foreign writers, what he considers the most significant of utterances, with some of which he differs, as for example, with Miss Leila Mechlin, who, in the "International Studio" for June, 1908, said, in an article on Homer's oils: "There is none who, from the technical standpoint, commonly paints more hatefully than he," and again, "apparently the mode of delivery does not concern him beyond the point of sincerity and truth," and still again, "in his method of rendering (sic) Mr. Homer outrages the strongest convictions of perhaps nine-tenths of the present-day painters." In reply to this Mr. Downes says: "The charge of painting 'hatefully' cannot be taken seriously * * * "yet beneath the infelicity of the adverb there is a real censure, and the expression of a real dislike, which is to be regretted." It is safe to predict that Homer's work will live when Miss Mechlin's ill-considered and hasty criticism will be forgotten.

Not the least of the charms of the work are the many and characteristic stories of Homer's peculiarities, all kindly, and many of them humorous. One of the best of these is that which relates the artist's finding himself on a street car without sufficient change, and fishing up from one of his trouser's pockets two or three pennies, a bunch of rusty keys and the Temple gold medal, the gift of honor of the Penna. Academy of Fine Arts. The incident shows his indifference to honors.

This brief review cannot enter into a discussion of Mr. Downes' estimate of Homer's place, not only in American art, but in that of the world. That this estimate places him in the front rank of the world's greatest painters may be understood, and his remark "in him, more than in any other American painter, dwelt that racy, native, pungent, Yankee note, which seemed to me beyond all price, will, the writer believes, be echoed and endorsed by the majority of lovers and students of painting."

A word for the excellent illustrations which include those of almost all of the painter's best known works. There is an appendix which gives perhaps the best chronology possible of the artist's oils and water-colors. Altogether a work that does the greatest credit to its author and publisher, and which is a deserved, and will be a lasting tribute to the memory of America's most forceful painter.

Albrecht Durer—His life and a selection of reproductions of his works, with explanatory comments by Dr. Friedrich Nuchter. Translated from the German by Lucy D. Williams, with an introduction by Sir Martin Conway, Macmillan Company, London and New York, \$2.50 net.

This careful and able study and appreciation of the life and work of "the most interesting artist of the Renaissance period in Germany," as Sir Martin Conway well terms him in his Introduction, with its excellent historical sketch of Durer's life and times, is a valuable and welcome addition to the literature that concerns and centres in the quaint old master, who more than any of his contemporaries or followers, with the exception of Rembrandt, has had and has left the greatest influence upon not only the art of his own and the following centuries of early art, but even upon that of the present.

The wonderful imagination, morbid at times, and again almost fantastic, the keen irony and able philosophy, the now quaint conceptions of men and things—and also the artistic ability and strength which could so well present ideas—all of these marked the old German artist. Without knowledge of the material developments of the modern world, he painted, engraved on wood and copper, drew with pen, pencil silver point and charcoal and chalk and produced works that will ever live, and these are so presented in this book as to make it invaluable.

A WASHINGTON STATUE.

A bronze statue of Washington, by Pompeo Coppini, the gift of the American residents of the city to Mexico in commemoration of the centennial of the Mexican Republic, was unveiled Feb. 22, in Mexico City.